



NOW THEN.

A MAGAZINE FOR SHEFFIELD. JOHN SMITH. HAPPINESS. NYCHOS. ISSUE 10. FREE.

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NOW THEN
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NOW THEN.

ISSUE 10.

JANUARY 2009.

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WE AIM.

- TO INFORM PEOPLE HONESTLY.
- TO RAISE AWARENESS OF INDEPENDENT ART, LITERATURE, MUSIC AND TRADE.
- TO REVEAL THE LINKS BETWEEN ART, MUSIC, LITERATURE, CULTURE AND LOCAL POLITICS.
- TO CREATE A PRO-ACTIVE COMMUNITY, WHICH REFLECTS AND ACTS IN AN INFORMED MANNER ON CULTURAL AND SOCIAL ISSUES.
- TO CULTIVATE AND EMPOWER INDEPENDENT CHOICE, VOICE AND RESPONSIBILITY.

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PAGE ONE.

NO MESSING ABOUT.

EDITORIAL.

JANUARY.

Another year comes around and if you believe the news then we'll all be unemployed and crying into our chips by the end of it. I might be tempting fate with this comment, but we'll still be here for you, even if no-one else is...

Plastering our pages this month is Austrian graf king Nychos of Rabbit Eye Movement, purveyor of demonic bunnies and a mean style.

Elsewhere we've got American politics, recycling, independent retail, group texting and cannabis.

Skip on over to the music section for an interview with the mighty talented John Smith plus the usual run down of local gigs and new releases.

2009 will be a good 'un.

SAM.



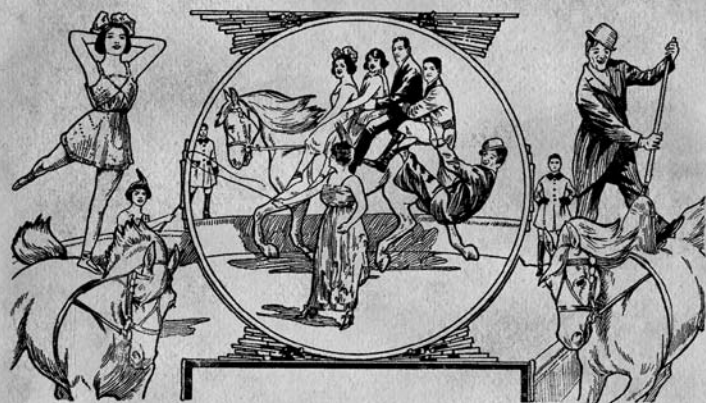
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DON'T LET THE RECESSION BLUES GET YOU DOWN. IT'S ALL BASED ON A LOAD OF NON-EXISTENT NUMBERS ANYWAY. KEEP SUPPORTING SHEFFIELD ENTERPRISES IN 2009 AND WE'LL STAY AFLOAT, WHATEVER THE WEATHER.

THIS ISSUE WE IMPORE YOU TO EXPLORE A LOCAL GROW-YOUR-OWN INITIATIVE, A PERFORMANCE COMPANY AND A PIRATEY NIGHT OUT.

LEAF.

Fancy the thought of growing your own produce but just don't have the time or space? How about having a go as part of a pool of people on a community allotment? Diane Cocker runs the LEAF community allotment project in the North of the city: "People come here for all sorts of different reasons," she says. "We had one man who came here before an exam to just relax and be outdoors for a while, whereas others will want to work hard all day and go home exhausted!"

More than just a leisure organisation, LEAF stands for Local Enterprises Around Food. In the current economic climate, having the ability to grow your own food is only going to get more desirable. LEAF aims to support and educate those who want to develop these skills, and in doing so has reclaimed a derelict allotment site and made it productive.

If you want to have a go, there are several drop-in sessions each week. Email Diane at Lucy.leaf@virgin.net to find out more.

THIRD ANGEL.

Is it theatre? Is it live art? No! It's Third Angel.

Nestled in the heart of Nether Edge lies a performance company with identity issues. Their work isn't strictly 'theatre', although they often perform in theatres. Their shows have also visited "swimming baths, a damp cellar in Leicester and a public toilet in Bristol", according to their website. Their work includes film, music, ritual and more.

Is it frustrating trying to communicate what they do to the outside world? "I think what I find weird is that we don't put the word 'just' in front of things, i.e. 'This is just a theatre project', so there's no other disciplines involved," says Alex Kelly, Artistic Director. "We're all about meanings and use the format that best communicates what we want to say."

So I guess the question is what is Third Angel all about, then? "The short answer I usually give is that we're a performance company. We're here because of live performance and a shared interest in live work... I think this is one of those questions that if you asked us 12 times in a year you would get a different answer every month," says Alex. And this, in essence, is what makes Third Angel so exciting.

THIRD ANGEL AT THE SHOWROOM.

Christopher Hall and Alexander Kelly present Candles, Kits & Collaborations
30th January 8pm £4 (£2 Concessions)

MUTINY.

In the modern world of cash-strapped record labels and cut-throat promoters, there are few for whom music remains a true labour of love. Mutiny is a side project of the Sheffield band Kill the Captains, which is founded on this principle. "We just wanted to put on a night where we and other great bands we know could play a good gig with a brilliant audience," said Paul Collins, drummer in Kill the Captains and amateur promoter.

As the night is organised by the band there's nobody else to pay, so any door profits are just divided three ways between the groups playing. Although this level of financial justice is rare, perhaps the most unusual thing about Mutiny is that it's always busy. Even getting people to pay just £3 to see three bands can often be tricky, let alone bands that the audience may not have heard of before. How do they manage it? "I think people might have started coming along because they'd heard of us, but the other bands that play are always brilliant, which is what keeps people coming back," said Collins.

The next Mutiny is on Saturday January 24th, 8pm-11pm at The Grapes, Trippet Lane.

CASSIE KILL.

LOCALCHECK.

YOUR NECK OF THE WOODS.

PAGE FIVE.



SYD & MALLORY boutique

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STUDENTS**

WHAT IS 'INDEPENDENT BUSINESS'?

WE ALL BUY STUFF. FROM FOOD TO FASHION, CDS TO SAUCEPANS - OUR LIVES INVOLVE US PLAYING A ROLE (PASSIVE OR ACTIVE) IN THE LOCAL AND GLOBAL ECONOMY. WE ARE CONSUMERS, BUT HOW ARE THE SHOPS, SERVICES AND BUSINESSES WE INTERACT WITH OWNED AND RUN?

'Independent business' usually refers to privately owned companies run by a sole proprietor, while the ownership of corporations, chains, conglomerates and multi-nationals is usually based on the distribution of shares on the financial markets. This difference, although seemingly technical, actually impacts on our shopping experience. Basically, we are talking about the difference between Topman and Toast (beloved independent Sheffield retailer). High street chains are big, busy, full of pre-pubescent staff and feature a 'look' that is hardly one-off or unique. In fact, people all over the country will be sporting the same hot pants, heels and oversized hand bags.

The character of independent business is different - often smaller - with one or two staff members. The clothes will often be individual and vintage, produced by local companies or artists using specialist materials. Furthermore, you may be forced into some human interaction with a friendly shop assistant/owner who genuinely wants to encourage a positive shopping experience. It's true that some boutique-style shops are more expensive than the 'normal' shops. However, we say check out the Forum on Division Street, where you can get some great deals from independent traders.

But why should we care about the decline of independent fashion business? We all want to shop cheaply, quickly and with as little personal interaction as possible. Don't we?

Here at Now Then we take a different view. We support independent thinkers, shoppers and dressers. We would argue that without these grass-roots boutiques, mainstream fashion would inevitably suffer. London-based fashion designer Gemma Colao (yes, my sister too) flagged up some important points about why the independent fashion scene is still so important.

"Where do you think big names like Topshop, River Island and H&M get their ideas from?" she questioned me. I always assumed that the catwalk produced most of the big trends. How wrong I was.

Gemma referred to independent fashion trade as the 'street' rather than the 'high street', suggesting that high fashion often occurs from the grass-roots level and that small fashion still has a key role to play in the fashion world. A recent example of this phenomenon can be seen in the rise of the punk look, a look born on the street and subsequently adopted by high fashion and then the cat walk. This punk look included the introduction of pre-ripped jeans. Surely pre-ripped is almost an anti-punk movement? Dare I say, 'pussy punk'?

Anyway, that's enough of that. Where in Sheffield can you, the independent shopper, go to enjoy some light relief from Meadowhall and the like? The Forum is one of many independent havens. All the shops offer a different and unique experience, with one-offs galore and hand-printed tees from local artists. You will find gifts for all here. This mini independent shopping centre is part of Sheffield's history but we worry it may not be part of its future. Independent business needs your support more than ever.

Your city, your local economy, your choice.

ALICE TAKES A TRIP.
myspace.com/alicetakesatrip

GOTHIC ROSE.
gothic-rose-clothing.co.uk

EXILE.
forumsheffield.co.uk/shops/index.php?shop=exile

IDEOLOGY.
ideologyboutique.co.uk

TOAST.
cookedbread.com

FUSE.
TheAlternativeStore.com

SYD & MALLORY'S.
myspace.com/sydandmallorys

GOLDEN HARVEST.
 0114 249 1311.

ANNA COLAO.

INDEPENDENT SHOPS.



AS YOU ARE TUCKED UP THIS WINTER, SHELTERING FROM THE LONG, DARK NIGHTS, YOU MIGHT BE WOKEN BY THE RUMBLINGS OF THE ATTERCLIFFE BEAST. THE BEAST CURLS UNDERNEATH THE WHITE TOWER OF THE BERNARD ROAD INCINERATOR, MAKING TREASURE OUT OF UNWANTED CHRISTMAS PRESENTS, HALF-FILLED CANS OF LAGER AND PIZZA THAT WAS LOST TO THE CARPET.

Elsewhere, most of what you chuck in the bin ends up in a hole in the ground, but in Sheffield it is burnt by the Attercliffe Beast. Its fires consume hundreds of tonnes of Sheffield rubbish each day, with the heat tunnelled off to buildings around the city centre or thrown around a giant turbine to make electricity.

The Beast is kept by the French company Veolia. The Council has signed a 35 year contract with them and sacrifices £25 million a year to keep them and their Beast happy. Some people have campaigned for the Beast to be released by its masters, into retirement, but before we insist on going back to the good old days of rubbish disposal, it's worth remembering what they were like.

Placed in the lower third of councils who recycle, Sheffield would be a landfill capital were it not for the Attercliffe Beast. Shoving all our waste in the ground is one of those bad phases any developing country has to go through, along with gin riots and wearing flares. All the food in landfill sites starts gushing out methane as it rots. Methane is the reason cow farts are a bigger global warming threat than the armoured shopping Humvee. Rotting food also pumps out nitrogen dioxide, which makes methane look angelic. Nitrogen dioxide doesn't break down in the atmosphere after a few decades like other greenhouse gases; it sticks around for hundreds of years just to make sure if we mess things up, we mess up big.

To stop all this, the Government has put a tax on landfilling household waste that will soon reach £50 a tonne. When you've got over 100,000 tonnes of rubbish to get rid of each year, that's a lot of readies. The other councils in South Yorkshire are talking about incinerators and digesters and mechanical biological treatment - anything to avoid the tax. Veolia is flaunting the Attercliffe Beast, with a comely pout and an arched eyebrow, and councils like Rotherham are likely to take them up on the offer, to get their rubbish away from landfill. Compared to landfill, the Attercliffe Beast is definitely our friend, but it still produces tonnes of greenhouse gases as it devours our waste.

Although Sheffield wins in the landfill stakes, it still has a 'must try harder' report on recycling. The Council has to choose what to burn and what to recycle. For stuff like waste from the garden or kitchen, burning is not a bad way of generating some energy. But glass just sucks up the heat, to melt and slosh around a bit, and metal isn't known for producing lots of toasty heat at the strike of a match, so it would clearly be better to recycle those. Figuring out greenhouse gas emissions for different ways of disposing of things isn't easy. For plastics, recycling seems better with one set of figures, but burning makes more sense with another. It all depends on whether there's an R in the month...

Another problem for recycling is the credit crunch, which has flattened the sale price of waste, with some recyclers refusing to take any more. Councils are looking to store their recyclables on disused airfields in anticipation of better, more profitable times. Past the coke-can hills, through the milk-bottle mountains, over the juice carton seas, there might be a day when it's all worth something again.

The real solution is not recycling or burning, but reducing what we buy and reusing more. For example, you could spend the next year making interesting Christmas decorations out of old washing-up bottles, a pair of worn out socks and apple cores. As well as providing cheap entertainment, this will help lighten the Beast of Attercliffe's load, until the day it can be put out to pasture and we can sleep soundly once more.

You should have got a little booklet through the post with options and details of what might be a good idea with regard to recycling in Sheffield, and a questionnaire to give your views. All the juicy details of the Council's analysis are on the council website linked below, and you can do the questionnaire there too (in case you 'lost' it along with the Christmas wrapping paper).

SEE THE COUNCIL'S WASTE CONSULTATION AT
sheffield.gov.uk/environment/waste/strategy

COUNCIL AXE.

U.S.A! U.S.A! U.S.A!

SUCCESSFUL DEMOCRATIC OVERTHROW OF CORRUPT POLITICAL REGIME

WELL, WHADDYA KNOW?! THE GOOD PEOPLE OF AMERICA HAVE ELECTED A SEEMINGLY COMPETENT LEADER. OBAMA'S METEORIC RISE TO THE WHITE HOUSE HAS BEEN PRETTY ASTOUNDING, ESPECIALLY WHEN YOUR DEVELOPING POLITICAL AWARENESS HAS COINCIDED WITH A GROWING DISILLUSIONMENT WITH THE NOTION OF DEMOCRACY, MARKED BY THE SCAREMONGERING AND COUNTER-LOGIC OF THE WAR ON RATIONAL RESPONSES, THE LIES SURROUNDING THE INVASION OF IRAQ AND THE CONTINUING PRESENCE IN THE WHITE HOUSE OF A MAN WHOSE CAPACITY FOR GLOBALLY DISASTROUS AGGRESSION IS MATCHED ONLY BY HIS STUPIDITY.

What is so terrifying about Bush is not that Americans could re-elect such a buffoon, but that they could do so when he is so clearly a mouth-piece for the shadowy figures whose agendas he enacts. For crying out loud, the man barely learned to talk! Does anyone believe he both read and influenced extensive policy documentation?

The Bush administration's attempts to export 'democracy', like those of previous American governments, have been a thinly-veiled exercise in global imperialism. See Chile, Guatemala, Grenada, Nicaragua, Iraq and, of course, Vietnam. These days, there's no need to steam in, stick up a flag and name the 51st state when you can simply install a 'democratically elected leader' with minimal international interference. The concept of democracy becomes merely a synonym for US-compliant rule in which brutal, autocratic regimes are fine as long as they play ball with American interests.

Obama's success is a tribute not only to his skills as a politician, but to that other great obsession of the national media: celebrity. Only the exemplification of the American dream, with a nice smile and the flattering implication that modern US politics is colour blind, could compete with the endless insinuations that the man must be a terrorist - cuz he's black n stuff.

But Obama is more than a media darling. The luxuries afforded him by much of the press would not have been enough to counter Republican propaganda were it not for his sound policies and skills as a politician. Obama is a charismatic and persuasive speaker. While McCain flailed in debates, speaking vaguely and often with condescension, Obama was calm, clear and direct. As a candidate for change, the line between forwarding a mandate for positive change and alienating those that voted Bush policy in for so long was fine, and Obama walked it skilfully. At times, he drew criticism from the left for his apparent moderation, notably in his careful discussion of the Arab-Israeli conflict.

So far, the signs that he will indeed usher in a new era of American politics are positive. Troops will reportedly be withdrawn from Iraq within weeks of the new president's inauguration, and plans are being made to close Guantánamo Bay. The new administration is already working to undo over 200 of Bush's actions in the weeks following the changeover, including restrictions placed on stem-cell research, outlawed in deference to the Christian right, and an order allowing oil drilling in fragile wilderness areas. There's even talk that a motor industry bail-out, designed to protect millions of jobs, will force the industry to invest in electric cars.

True, Obama has a lot to live up to and a lot of bad governing to undo. On some issues he will need to move slower than many of us would like in order to maintain stability, and ultimately his own popularity. If the ghastly Sarah Palin were able to win in four years' time by presenting transitional issues as failed policies...well, I'd probably have to crawl back into my hole of jaded cynicism and wait for the mushroom cloud. But for now, I'm cautiously optimistic.

LYNSEY JEFFERIES.

PHOTO: CHARLOTTE NEWTON.

We The People
SAY NO
To The Bush Agenda



LIFE SEEMS FAST IN THIS BUSY WORLD OF CELEBRITIES. ECONOMIC DOWNTURN AND TERRORISM. DAYS OF CONTENTMENT AND DELIGHT CAN SEEM LIKE A DISTANT MEMORY AS OUR COLD, WET DAYS FILL WITH THE DRONE OF 9AM-5PM WORKER BEES AND TALK OF THE CREDIT CRUNCH - JOY INDEED. DISCONTENT IS A GROWING CONCERN. A RECENT BBC SURVEY SHOWS THAT 81% OF THE POPULATION THINK THE GOVERNMENT SHOULD FOCUS ON MAKING US HAPPIER RATHER THAN WEALTHIER - EASIER SAID THAN DONE. MORE OFTEN THAN NOT POLITICS IS ASSOCIATED WITH APATHY, RHETORIC AND DECEIT. WHO'S TO SAY THE GOVERNMENT COULD EVER BE HAPPINESS EXPERTS?

Scientists are now stepping up to the challenge of analysing the often elusive and intangible workings of happiness. Neuroscientists are beginning to observe the complex workings of the brain and nervous system in different emotional states, including happiness. Felicity Herbert, director of the Well-Being Institute at Cambridge University, has been studying well-being and its causes. Mindfulness and self-awareness have proved key in maintaining a content and happy life. "There is growing evidence that techniques which encourage the mindful awareness of one's sensations, thoughts, and feelings, or techniques which increase the frequency of positive emotions can have beneficial effects on well-being, health, relationships and productivity."

So how do our actions, mental and physical, affect our relationship with and experience of happiness? Does our behaviour and how we think have an impact on how we engage with the world around us?

Mindfulness is taking a moment to appreciate your body and mind, be it a meditative practice or a lightning strike of self-awareness while walking to work. To me, mindfulness is a behaviour - it involves being fully awake in our lives, living in a fluid manner that appreciates every moment as if attachments to the past and future are not shaping the present moment. We all have moments like this: dancing till you lose yourself in the music, painting, singing, relaxing in the tub or being in nature. This focus and clarity can be present in all we do but it takes practice. Meditation and relaxation exercises can help to prolong and deepen mindfulness behaviour.

The Institute also places importance on exercises that increase the frequency of uplifting and happy emotions. My suggestions include more cuddles, smiles, free music events, laughing, acts of random kindness and connecting with others. Mindfulness and increasing positive emotion can be hard, but it's not impossible. More and more we're learning that training and using our minds to be positive can be done and does work. This can be an individual project - governments can help provide the tools, but we are the only ones in control of our own minds.

Mindfulness has also been shown to be effective in the most extreme circumstances. Did you know that one in five people will suffer from clinical depression at some point in their lives and that in 2006 there were 31 million prescriptions written for antidepressants in the UK alone? Statistics that, let's face it, are pretty depressing in themselves. Given the high rate of relapse with depression, it's fair to say that drugs cannot be the best or only answer. In fact, GlaxoSmithKline, a major manufacturer of antidepressants, admit the drugs are only successful in 30 to 50 percent of people.

So how about mindfulness? It may seem like depression is too extreme to be helped by something that sounds so simple, but practising mindfulness is a great challenge and one that has proven effective in even these circumstances. The British National Institute for Clinical Excellence (NICE) has recently approved Mindfulness-Based Cognitive Therapy techniques because research indicated it was not only an effective treatment for depression, but particularly effective at preventing relapse. It even helped people who had been suffering for over 20 years. I cannot think of a better demonstration of the sheer power of mindfulness - if it can lift the mood of someone in such pain, imagine what it can do for you.

It's not just about emotions either. Your level of happiness can also have a massive impact on your physical health. We've all heard about stress raising blood pressure and increasing heart attack risk, but how about something more positive? More than just avoiding risks associated with stress and depression, people who are happier in their day-to-day lives actually have measurably healthier levels of key body chemicals. It's not just about your feelings or your brain chemistry, but your heart too - both literally and figuratively. There is a growing amount of hard evidence that laughter really is the best medicine.

Whether a state of mind, a state of finance, the state of the kitchen or the state of your wardrobe, happiness means something to everyone. Despite the individual and subjective nature of reality, we all suffer at times and we all want to be happy, however we express that desire.

There is no single method, no be-all-and-end-all route to happiness. It's all a work in progress. Happiness is a complex mix of friends, family, kindness, security, mindfulness and positive behaviour patterns, but ultimately it is achievable for all and perhaps the most important goal you could ever set for yourself. Good luck!

The happiest man in the world?
independent.co.uk/news/uk/this-britain/the-happiest-man-in-the-world-433063.html

The Cambridge University Well-Being Institute
cambridgewellbeing.org

Join comedian Danny Wallace and his Karma Army in performing random acts of kindness
join-me.co.uk

Depression in Numbers, Time article
timesonline.co.uk/tol/news/uk/health/article1829999.ece

Mindfulness-based Cognitive Therapy
mbct.co.uk/

New Scientist article on health and happiness
newscientist.com/article/dn7282

ANNA COLAO & SARA HILL.

HAPPINESS.

NO QUARTER

DEvised BY THE SATANIC BLAIRSPAWN CHRIS COX & MARTIN CORNWALL.

LOCAL PAPER THINKS ANYBODY GIVES ONE ABOUT SMALL TIME FOOTBALL CLUB

THE DEWSBURY ADVERTISER CONTINUES TO OFFER UNACCOUNTABLE COVERAGE OF LOCAL FOOTBALL TEAM DEWSBURY RANGERS, DESPITE NO DISCERNIBLE INTEREST FROM ITS READERS.

The Advertiser, which has a circulation of 13,000, regularly reserves its back page for updates of the team's adequate performances against so-so teams, despite the fact that no more than ten dog walkers ever turn up to watch a match.

The team's captain, John Kelly, admitted to being "flattered" by the media attention but did express some reservations over the amount of column space awarded to his team. "As much as we all love to see ourselves in the Advertiser, I do feel that serious news may be being neglected in our favour."

Kelly's reservations seem well founded. Dewsbury resident Thelma Swift was one of a number of town centre shoppers who saw a family of ducks swimming in a puddle outside the Post Office on Tuesday. "I really think it's the duty of the paper to report the stories that matter to the community. And those ducks... School children were even feeding them bread. The story was huge and yet I've seen neither hide nor hair of it in the paper."

Advertiser editor Billy Wyatt declined to discuss the matter with No Quarter. "Look kid, the Rangers have just gone one-nil up in a friendly against Wiggington. Unless there's anything else you want, we've got news to report."

GROUP TEXT FOOLS NO-ONE



NOT ONE OF THE 18 RECIPIENTS OF A TEXT MESSAGE SENT ON MONDAY WAS REMOTELY CONVINCED THAT IT WAS MEANT FOR THEIR EYES ONLY.

The message, sent by Jonathon Le Page, read "Hey! How r u? Drinks on Friday for my birthday - North bar @ 9. U know I want to see u there! Jon xxx". Despite this careful wording, Le Page's efforts to put a personal spin on the text's content proved entirely unsuccessful.

"That unqualified 'hey' gives him away immediately," said Hannah Parks, one of several members of Le Page's phone book keen to deconstruct the text. "In an individual message you would expect it to be followed by the person's name, or at the very least a gender-specific signifier like 'dude' or 'honey'."

Parks added that the repeated use of an ill-defined 'U' only indicted Le Page further, before concluding that, "signing off with three kisses is no compensation."

No Quarter later texted Le Page's friends to ask if they would be boycotting his get-together in protest but so far no one has replied.

THE RED DEER.

TWO MEN OF GREAT MATURITY AND WISDOM, CAPABLE AT A MOMENT'S NOTICE OF RUNNING THE COUNTRY, MEET EVERY WEEK IN A DIFFERENT PUB TO CONSIDER THE STATE OF THE WORLD AND PROPOSE THE CORRECT SOLUTIONS TO ITS VARIOUS PROBLEMS. THANKS TO THIS MAGAZINE, THEIR THOUGHTS AND SUGGESTIONS CAN NOW BE SHARED WITH THE WIDER POPULATION.

(Sat in the corner by the fire, two pints on the table) Now then, Bert, back to normal for a bit. Glad it's all over?

What, Christmas? Or 2008?

The bloody lot. But I'm glad the shopping's over - non-stop sales since November! Our Susan went mad this year, and what's worse she takes me with 'er. No sooner back from work and off we go shopping and she's spending money like there was no recession.

Same 'ere. It's usually Aldi, Pound Land and Pound Stretcher for the food and Primark and TK Maxx for everything else, but this year every shop were a bargain basement. Been into shops I've never seen before. Recession, my arse! We got so used to spending money we didn't have there's no reason to stop now! Just like Government.

Well, we must have done every bloody shop in Sheffield, then off to Meadowhall. Christmas Eve we was up and down Fargate like a bloody metronome. I was knackered. Then on top o' that I was awake all night.

What, worried about being broke?

No. Bloody carol singers doin' Silent Night all down the street. Same kids every year. Ahmed, Wazir, Samira and Fred. Can't understand that Fred at all. Same at Halloween - Tariq or treat! Well, good for them. Mind you, who d'you think I saw at the bottom of the Moor? Fat Santa.

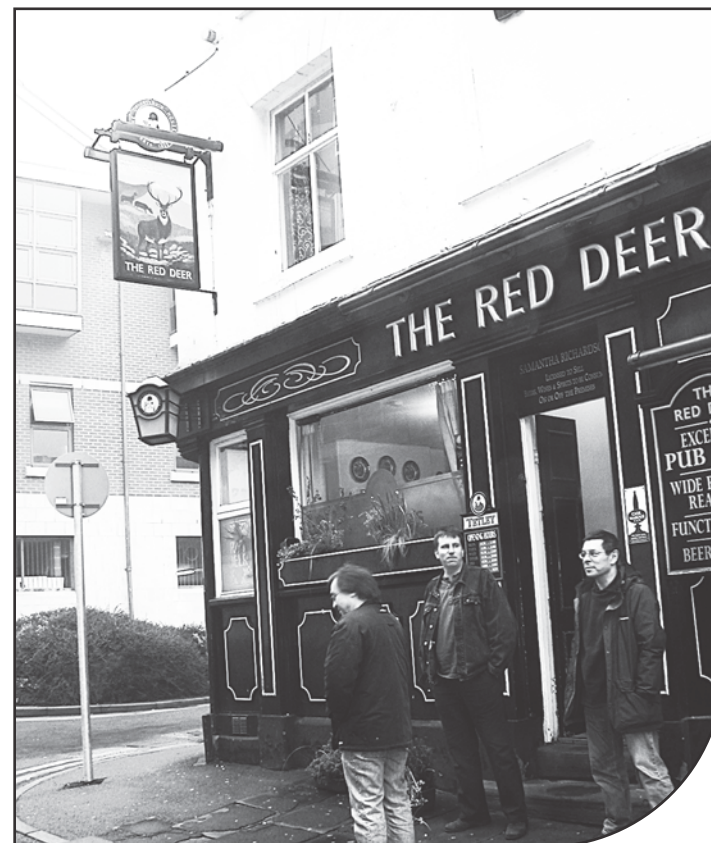
Ee, I thought he were dead. I've not seen 'im for years.

Right as nine pence and still selling stuff in markets. Does same as ever - Sheffield, Donny and Chesterfield. I said to 'im, "I thought you were dead," and he said doctor's pulled off a miracle out of the fire and saved 'im. Mind you, they said he couldn't drink no more.

No! (After a moment's pause and a drink) Bloody cruel, Bill. Why save a man's life and then tell him it ain't worth living? Especially at Christmas.

You got that right. You're lucky to get out of life alive! Let's have another for Fat Santa. Same again?

Whatever they've got, Bill. I think I'll be here for the afternoon. It's too cold to go out.



(Back from the bar) Been wondering 'ow Fat Santa got 'is name. I mean apart from 'im being fat, like.

Well, I heard one story. When he were young he were a bit wild. Every time he bought a lass a drink he'd say he got a present for 'er in the sack. Or he'd promise to come and fill her stocking or summat. Never mind the season, he were always full of Christmas cheer. Usually several pints.

Well, he were in Fargate for a reason, Bert. Looking for a part in a film. Seems after the Full Monty they wanted to do the Christmas story in Sheffield using local talent.

Wot, Sean Bean again? As the Star of Bethlehem, eh? Standing still over Bramall Lane!

Nah, not 'im. They wanted ordinary people, not actors. But they gave up.

Why? No room at the Holiday Inn?

Couldn't find a virgin, Bert.

You're joking, Bill. Maybe they should try Barnsley!!

(Laughing and showering Bert with a broadside of Broadside) Joe King? 'E were one of the three! That would've been me in the film! One o't wise men!

(Laughing and bombarding Bill with Bombardier) Aye, and the others were Fuc King and Wan King, right?

(Wiping down his jacket and trousers). What a waste, Bert.

It's only beer, Bill.

No, Bert. This is not just beer. This is R&D beer...

They both collapse into more laughter.

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IN HIS BOOK 'MORE REEFER MADNESS' ERIC SCHLOSSER CONTENTS THAT "MARIJUANA GIVES RISE TO INSANITY - NOT IN ITS USERS, BUT IN THE POLICIES DIRECTED AGAINST IT." IF SANITY IS DEFINED AS REASONABLE BEHAVIOUR, SCHLOSSER MAY WELL HAVE A POINT. ON 25TH NOVEMBER 2008, A BID IN THE HOUSE OF LORDS TO BLOCK THE GOVERNMENT'S PLAN TO UPGRADE CANNABIS FROM CLASS C TO CLASS B FAILED; THIS DESPITE THE GOVERNMENT'S OWN ADVISORY COUNCIL ON THE MISUSE OF DRUGS' RECOMMENDATION THAT IT REMAIN CLASS C. THE ACMD HAVE A STATUTORY MANDATE, AND IT'S THE FIRST TIME IN 29 YEARS THAT A GOVERNMENT'S HAD THE AUDACITY TO IGNORE THEIR EXPLICIT ADVICE.

In their report, Cannabis: Classification and Public Health, the ACMD scrutinised the totality of the available evidence concerning the harmfulness of cannabis to individuals and society. Their conclusion: "the harmfulness of cannabis more closely equates with other Class C substances than with those currently classified as Class B." A recent literature review in The Lancet of the available data connecting cannabis use to psychotic illnesses suggested a weak causal association. Figures indicate that to stop one 20-24 year old male developing schizophrenia 5,000 males would need to be prevented from smoking cannabis; for females it's around 20,000. The evidence of a causal relationship with affective outcomes, such as anxiety and depression, is unconvincing.

On a societal level the evidence is less debatable. Smoking cannabis is unlikely to precipitate anti-social behaviour or a rise in acquisitive crime. The main social harms stem from the proliferation of organised crime accompanying illegal cultivation. The Council considered "gateway (drug) theory", finding the "risks to be small and certainly less than those associated with the use of alcohol and tobacco." Ironically, therefore, it seems the most significant social detriment is contingent upon the illegality of cannabis in the first place.

So the evidence of inherent harmfulness is, at best, unclear. What is clear is that the modest threat is best mitigated by a public health response. This is why 13 eminent academics - including two former government chief scientific advisers - signed a letter to The Guardian imploring the Lords to see sense and support the bid to block the Government. Though Baroness Meacher - chair of East London and City Mental Health Trust - launched the bid, it was arguably the dreadlocked Baron Victor Adebawole's support in the Lords that carried most weight. This shouldn't come as a surprise: he's had decades of experience working to combat social exclusion and is now chief executive of Turning Point, the largest social care and drugs rehabilitation organisation in the country.

Regrettably, the winning argument came from the Home Office minister Lord West, who explained that cannabis use had dropped and that it was vital we retain this momentum through reclassification. The British Crime Survey statistics support the finding that reclassification can have an effect on cannabis usage, only not in the way argued by Lord West; the drop correlates strongly with the downgrading of cannabis to Class C and the associated public health campaign.

In short, the move to reclassify cannabis is a disgraceful triumph of political manoeuvring over reason. It is the constitutional *raison d'être* of an upper chamber to give voice to this reason in the face of the politically motivated, knee-jerk approach so often taken by governments and the House of Commons. The decision in the Lords casts fundamental doubts over their ability to perform this role when confronted by issues generationally ingrained with stigma. Yes, evidence-based policy making has its intrinsic drawbacks, both moral and democratic, yet it is of singular importance that the evidence is given primacy when there is a threat that unsubstantiated and misguided opinions may defeat reason.

The effects of this decision are likely to be harsh and counterproductive. A third of the British population have used cannabis, with those figures higher amongst adolescents and young adults. The criminalisation of our youth is a hallmark of this Government's punitive policy agenda, and its continuation will further crystallise the sub-cultural identities that the Government is at such pains to challenge. The new 'talk tough' policy may appease the Association of Chief Police Officers, but it will fail. Why? Because the Government persists in ignoring evidence, reason and the advice of the experts which it uses our money to fund.

FOR MORE INFORMATION.

SEARCH.

Cannabis: Classification and Public Health (ACMD report)

Cannabis use and risk of psychotic or affective mental health outcomes: A systematic review (Lancet study)

DOUG PYPER.

WAIT ON ..AGAIN?

RECLASSIFICATION

PAGE SEVENTEEN.

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THIS LAD'S NOT A LOCAL, I WON'T LIE TO YOU; HE'S FROM VIENNA, AUSTRIA AND IS PROLIFIC ON A GRAND SCALE - NOT UNLIKE OUR HOMEGROWN TALENT PHLEGM. WE AREN'T HERE JUST TO COVER SHEFFIELD ARTISTS - WE ARE HERE TO COVER GOOD, INDEPENDENT MAKERS OF ART WHO HAVE SOMETHING WORTHWHILE TO DO AND THE DEDICATION TO CARRY IT THROUGH.

THE MAN GOES UNDER THE NAME OF NYCHOS; WALLS ARE A SPECIALTY, AS YOU WILL HAVE NO DOUBT SEEN ALREADY, BUT WHAT I APPRECIATE IS HIS STYLES, SOMETHING INDIVIDUAL THAT CARRIES ACROSS STYLE FROM VECTOR TO TWENTY FEET OF WALL, AN ENVIABLE SKILL. IN A TIME OF OVERSATURATION OF SIMILAR IMAGES, HIS STAND OUT. I'VE FOLLOWED HIS WORK FOR YEARS, AND AM HONOURED TO HAVE HIM DECORATING OUR PAGES.

NT. BASICS, PLEASE. WHAT STARTED YOU DRAWING?

Hmmm...I've been drawing forever but seriously since I was 15. I had so many ideas for stories but with time the story took a backseat and I started focusing more on style. That's also when I started using spray paint.

NT. CAN YOU DESCRIBE THE PROCESS OF STARTING A NEW PIECE?

I think it's always different. In general there are a lot of stages in the development of a piece where you like it or hate it. You need to fight through until you start to like it. On a good day you like it so much that it almost paints itself.

NT. WHERE DO YOU GET YOUR INSPIRATION FROM?

I am pretty brainfucked by TV. That's part of the concept behind REM. I think we wouldn't be painting like we do without media influences.

It's very important for me to give pieces a concept, so they tell an illustrated story without speech bubbles. You read the pictures and make up your own story. That's going to come up in the book about rabbiteyemovement I am working on.

NT. TOOLS. WHAT DO YOU USE REGULARLY AND WHAT'S YOUR FAVOURITE?

Cans, posca markers and rollerpaint.

NT. WHAT OTHER ARTISTIC MEDIA HAVE HAD AN EFFECT ON YOUR ART?

Adobe Illustrator. I've been using it a lot lately.

NT. HOW DO YOU SPEND YOUR DAYS?

I usually wake up about 7.30, snooze till 8.30, when I drink my coffee and check my mail. Then I start working on canvases and illustrations or I go for paint. In the end I work till about 11, sometimes longer.

NT. WHICH PIECE OF WORK THAT YOU'VE DONE RECENTLY HAVE YOU ENJOYED THE MOST?

I've done so many lately I can't remember...I really enjoyed my trip to Bulgaria. It's so full of old communist buildings that people don't even care if you paint rabbits on them! I went crazy just painting one piece after another for about 10 days. I was with friends from all over the place, like Aryz (Spain), Satone (Germany), Koes (Italy), Ozone (Greece) and Nasimo (Bulgaria).

NT. HOW HAS YOUR ART EVOLVED OVER TIME?

I think I develop every year. I started spreading the rabbits in 2005. In 2006, I organized a big graf event in Vienna where we painted for 3 months. After that I realised I needed to draw more and work on serious concepts if I wanted to improve, but I stayed pretty monochrome. I always liked painting in black and white because I never liked walls covered with badly-chosen colours. Now I work with different colour combinations to get the flavour I want and I have also learnt to put more skin colour into my characters. You can never stop finding new methods, but I keep painting similar concepts till I'm satisfied.

NT. HOW HAS ART IN GENERAL CHANGED SINCE YOU STARTED?

I don't know really! We had really good teachers in the past, especially in the graffiti scene. That's why young people like me got into it. Also paint is easier to get hold of now.

NT. ANY TIPS ON HOW TO SURVIVE MAKING MONEY FROM ART? AND DO YOU FIND IT IMPORTANT?

Do what you like to do. Never stop developing, never think you are the best of the best or you'll get boring. Don't let people tell you that what you do is cheap. Keep working all day every day, even if you don't have a job to do!

NT. WHAT DO YOU DISLIKE IN ART?

What I dislike in art has nothing to do with graffiti. I call it dead art. I don't like when an artist does a shit on a canvas (bad example) and puts a huge price on it when you need to read an entire book to understand its meaning. I always feel cheated when you need to read something to understand what an artist is trying to tell you. Those artists just work to bullshit the market, I think. Anyway that's not my problem. I think a painting needs to impress and communicate on first sight because then you like it and you don't need to learn to like it.

NT. WHAT MAKES YOU SMILE IN ART?

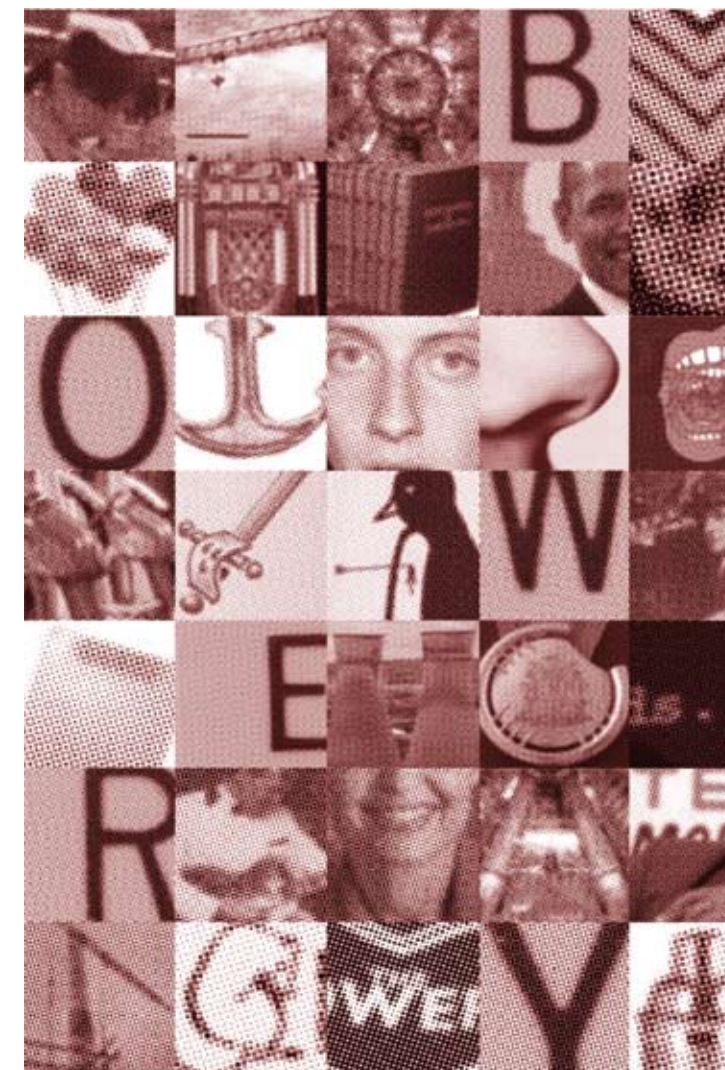
Anything that's crazy, nasty or stupidly funny. It's the best thing when a character I've painted makes me laugh. Humour is very important to my art.

NT. GOOD ADVICE YOU WISH YOU'D BE TOLD EARLIER?

Free your mind. Follow the white rabbit and you'll find your way. Learn the rules and then break them. Don't give a fuck about what other people say about you and your style. Be who you want to be. If you get jealous of someone else's work, use that negative energy to work on your own stuff and you'll improve in no time.

**MATT JONES
speaking to
NYCHOS.**

NYCHOS.



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POETRY REVIEW

'THE PURPOSE OF YOUR VISIT'
RIVER WOLTON
SMITH/DOORSTOP BOOKS 2008
£4

Reviewed by Noel Williams

River Wolton is Derbyshire Poet Laureate, having lived in Sheffield for 20 years. There are traces of the city in her work, most obviously in 'Sheffield - St Pancras' and place is skilfully sketched in her poems ('First Line buses ricochet/down Burngreave Road'). However, their real power is that of intimate personal insight. She's able to locate those precise and telling images which invoke specific people in their own hard circumstances, yet which also resonate in our own experience.

Whether navigating the "darkened undertow" of problem relationships (lovers in 'Thrill' and 'Reconciliation', parents in 'The Language of Lorries' and 'Ashes') or the daily terrors of the displaced and dispossessed in 'Everything I Know About War' or 'Witness', it's the humanity of the work that gets to us. There's no need to score political points or listen for echoes of imperialism when struggle or injustice or despair is simply so evident in the reported living of everyday lives. Particularly acute is her concern with the innocents, women and children made powerless by war or, worse than injustice, indifference: "gender...does not fit the bill".

The short sequence which names the pamphlet shows this best: five poems on a visit to Israel whose acute observation and subtle language lay out the absurdities of historical mistrust, the misery and paranoia that feed on the preservation of difference: "the fear/ that keeps an eighteen-year-old's rifle/ aiming steadily into the ambulance."

LOVER'S TONGUE, SPEAK YES.

We speak of yes
To the ones we love.
We carry a hand full
Of warm naked souls,
Forward.
We carry them,
Safe in our hearts.
Our paths are many...
Our paths are one...
We find the brave few
With open arms, smiling.
And these wide eyes
Cry out now,
Yes.
Yes,
To the ones we love.

DAVID WOOD.

KEEP HOLD OF ME FOR I SHALL CLING TO YOU.

Do not scare your mother. Do not scare your mother.
If you achieve that, you have achieved the worst.
The slam, slam, slam of the fact and the admittance
of the fear.
You want to shelter them, as they should you.

A static afternoon unearths a photograph.
Sunday's air hangs heavy.
A tyre around your struggling neck.
A grainy scene of a mother
Bathing her child in a washing-up bowl.
The baby is too big to fit in the red plastic.
We know it soon becomes too small for both.
The progression and the clench of throat reverses.

Years later the downy baby hair on a once adult
head,
marks the throat grabbing, wail-in-the-wind
regression of what should be but
what isn't.
For what should be rarely is.
No photographs. No want of posterity for the yawning
pixels.
Grab my hand, clasp, then blind my eyes and never
let me go.

ANONYMOUS.

TRUCKS.

Roads wrangle
noise out of the silence
of fields. A passing truck,
unheard in a morning too new
to be crossed
by anything but the dull bleat
of dust,
crosses the landscape
and pulls open the dawn
like an unmade bed;

Rivers of gravel
bottleneck at the
approach and caress
of traffic lights;
trucks must bow their heads
to rows of blinking fairies
before being able to pass.

They emerge,
follow the ring road
circling town
make loud noises at strangers
and attempt to ride dangerously
close to each other's bumpers.

Strangely akin
to their drivers.

JOE KRISS.

WORDLIFE.

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06/02/09

Kathryn Williams

Neil Mccoll

07/02/09

Little Lost David

14/02/09

Mongrel

19/02/09

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RIGHT, I'M GOING TO KEEP THIS SHORT.

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The world is gripped by a state of fear – economic crisis, terrorism - blah, blah, blah.

But yes, it affects us all - even the music industry.

Over the course of this year we will see some much-loved events, venues and clubs forced to shut or reduce their output. This is tough but it is inevitable.

Do not stand by, watch, do nothing and then complain when all that you loved is gone.

Get involved. Go to your favourite events, tell your friends about them. Fuck it - start your own.

Inaction seems to be the main cause of our problems - inaction and fear. Be bold in 2009, take chances, gain new experiences and do the things you love, because without you they might not be around much longer.

REG REGLER.

SOUNDCHECK.

CONSOUL.

29TH NOVEMBER
@HARLEY.

ConSoul involves taking a bunch of talented musicians, putting them onstage with no direction at all, turning up the volume and watching something unfurl...

This line up included an ex-Bison keys player, a drummer from the Lazy Tree Surgeons – playing bass – and the vocally talented Louis Romégoux up front. All members gelled surprisingly quickly and it wasn't long before all of them were moving adeptly between ska, reggae, jazz and rock. The rhythm section especially seemed to work well together, with challenging motifs being developed with enough intention to carry them off.

Romégoux was innovative in the vocal department, retaining his unique flavour whilst adding something completely out of the ordinary to genres where you wouldn't expect his style to work. It was a deserved round of applause that greeted the band when they left the stage for the interval.

Unfortunately, when they returned they had picked up a new guitarist who lost them their edge. The additional member had the ability to play jazz at Steve Vai pace, but didn't seem to realise how inappropriate this was. It wasn't long before a cluster of people were stood around the soundman begging him to turn the offender down.

This was a lesson in why improvised music is more about how well you listen than how you play.

Unfortunately, it was to the detriment of all the other musicians, who had worked hard to make something that functioned well.

A great shame.

BEN DOREY.

WORDLIFE.

27TH NOVEMBER
@SHEF UNI.

Tonight saw the biggest Word Life line up yet, featuring UK hip hop stalwarts Stig of the Dump and Dr Syntax, along with up-and-coming star the Edger and the best of the Word Life poets.

Matt Black did a good job of warming the crowd up with his wacky, off-kilter poems about Walmart and wheelie bins that eat children. Word Life founders Joe Kriss and Kayo Chingonyi were typically on form, each delivering four poems of the finest calibre. The poetry was topped off by Andy Craven Griffiths, a talented writer and skilled reader, whose poems about family and relationships had us all nodding in quiet agreement.

A loud and proud anarchist rapper, the Edger entertained the growing crowd with confidence and style, with in-your-face stage presence and the lyrics to match.

As soon as they stepped on stage, Stig and Syntax raised the roof. These seasoned giggers have a firm grasp of what it means to put on an involving live show. Racing through their respective solo tunes and a few freestyles, they perfectly complement each other with raps about booze, women and subculture. Even as the crowd thins towards the end they still give it everything they've got, a testament to their ability as performers.

Sheffield needs more hip hop!

SAM WALBY.

6IX TOYS.

14TH NOVEMBER
@FOUNDRY.

The Tuesday Club roll out the biggest names in alternative beat music week in week out, so the draw of two relatively unknown but hotly tipped artists in the form of 6ix Toys and Mr Beasley was inevitably of great intrigue to us at Now Then.

6ix Toys provide the kind of funk that staggers the mind. Killer horns from trombone and sax, tightly woven rhythms and some sublime piano playing all combined to set off a feverish funk atmosphere in a room that had previously been gripped by severe dance-flooritis - people sticking close to the bar in fear of the black hole in the centre of the room. 6ix Toys demonstrate a level of musicianship that borders on virtuosity and yet manage not to overstep the mark, playing tunes with direction and cheeky flair. Mr Beasley by contrast offered up dreamy dubstep flavoured electronica that at times brushed the border of electro in its production sounds. Interesting stuff, if not a little hindered by some rather repetitive vocal contributions that didn't quite stand up to their recorded quality.

It was a particular pleasure to see some fresh faces on the TTC stage, welcomed warmly by its young but loyal crowd.

JOHN SWIFT.

THREADS.

THE MOLOTOVS.
ROSSMAN
FRISTER.

29TH NOVEMBER
@DQ.

Every week threads bring us a rejuvenated DQ, coating the venue in ribbon and picturesque black and white projections of our fair city. Whether it's a resident DJ night or a live show, it is busy, atmospheric, bustling with jaeger-fused-indie and a desire to get messy.

Tonight threads bring us Sheffield's own Rossmann Frister project and The Molotovs.

Picked out recently by Badly Drawn Boy, Rossmann Frister are one of the most exciting bands on the local circuit. Having seen RF in an acoustic setting recently at the Bowery it was a pleasure to watch a great sound blow up balloon-like into a wall of rhythm, intense vocal and progressive (borderline disco-rock) innovation. Somehow the songs have the right 'radio length' and hook, yet seem to have a depth that rings more true of a 70s prog band.

There is a lot in these sounds and watching the bassist manoeuvre with the grace of a drunken kung fu master is a wonder and a pleasure.

Next up: The Molotovs. Having recently released a single on Cool for Cats, these lads are moving up in the world. Coming on stage about half 12 is a blessing that few live music shows can afford these days. The venue is full of drink, and so The Molotovs begin - but wait, because they've allowed a man from the crowd to beatbox first...

Their songs are indie infused pop, hidden behind complex stop/start rhythms that reveal how often this band must practise. Saxophone graces the stage adding to a sound mixture that few bands in this genre can achieve so easily. The crowd nod and sway along happily.

Both bands are well worth catching live and for the price of a fiver you can't complain.

Long live late live music.

JAMES LOCK.

NEIL McSWEENEY.

1ST NOVEMBER
@HARLEY.

To pinch an expression from a very different form of entertainment, tonight's event was a tale of two halves. Sublime and provocatively poor are two descriptions that rarely sit side by side but tonight were forced together in the most dramatic 90 minutes one could hope to witness.

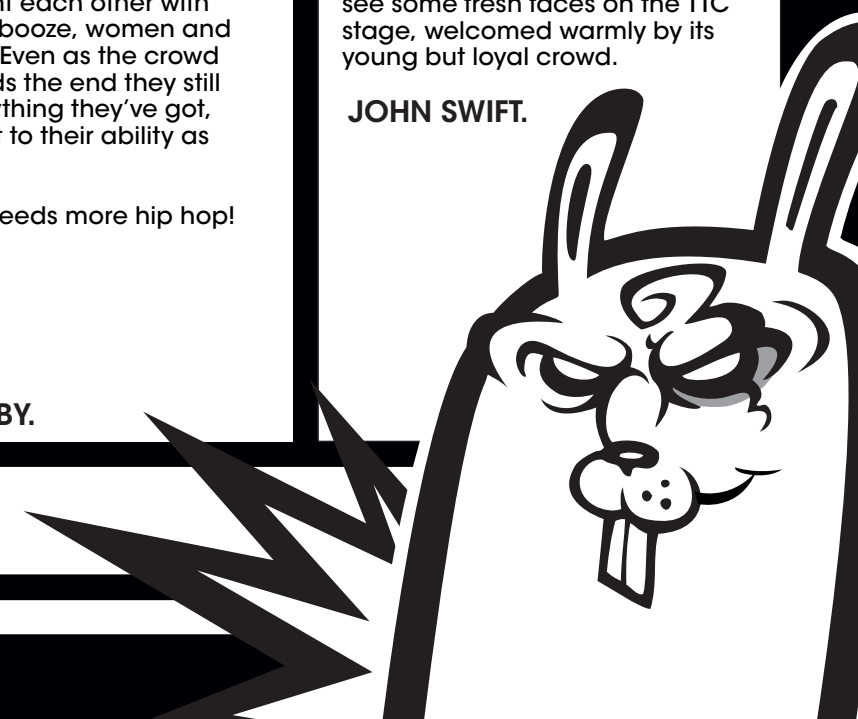
No, I wasn't on a terrace at Bramall Lane. I was crammed into the upstairs of The Grapes to watch two very different musicians.

First out was Neil McSweeney. A voice so warm it could melt the coldest of hearts and a lyrical beauty that brings a tear to the toughest eye. Neil McSweeney is the kind of performer promoters die for and audiences cherish till their death beds. Honest, intriguing, withdrawn and staggeringly tall, taking your eyes off this man is a challenge and the desire to return home to purchase all his music is overwhelming - I'm down a few pennies.

The second half on the other hand was what that 'provocatively poor' comment was about. Canadian singer Justin Rutledge is a highly acclaimed musician. However, it is frankly beyond me as to why. Endlessly vacuous lyricism accompanied by some equally unimaginative guitarman'ship resulted in an early exit through the turnstile for most, including me.

REG REGLER.

SOUND CHECK.





THE RANDOM FAMILY.

CAUGHT IN A LULLABY.
MYSACE.COM/
THERANDOMFAMILY1

LIVERPOOL-BASED FOLK QUARTET THE RANDOM FAMILY HAVE RELEASED AN EP THAT SMACKS OF SWEETNESS AND WARM ROMANTIC MELANCHOLY. THE DISC COMES IN A HANDMADE SEWN PAPER COVER FEATURING ORIGINAL ARTWORK AND A LYRICS BOOKLET CONTAINING ALL FIVE SONGS. DRAWINGS OF SLEEPING PILLS AND A BED CONTRIBUTE TO THE DREAMLIKE FEELING THAT PERMEATES THIS RECORDING.

'Stone and a Feather' is a duet in which the male voice is first used to punctuate the female before they combine to create a single speaker. Although lyrically this song focuses on distance, the unity of the voices suggests that in fact the two are not truly separate, which gives the song a strong sense of hopefulness. 'Another Story' tells the tale of two people caught in a negative cycle of obsession, dependence and lies.

The truly interesting thing about The Random Family is their ability to have a song filled with so much darkness and yet make it sound so much like love; perhaps it is this acknowledgement of life's imperfections that makes their music so relatable. 'Lullaby' is a personal favourite in which we are treated to something that is equal parts optimistic, vulnerable and beautiful: "Caution could sing into the wind, But it's caught in a lullaby, Whiskey could knock me to the ground, But I'm light as a feather now, Let's shake off all our fears."

The Family is composed of stalwarts of the Liverpool acoustic scene. They have also been running the highly successful 'Family Folk-up' in a converted church in Liverpool city centre, featuring the best in live folk music. Another interesting feature of The Random Family is their range of instruments, alternating between mandolin, guitar, banjo, harmonica, flute, clarinet, double bass and ukulele. They are a one-band folkstravaganza.

MARC JEROME.



THE LEGEND OF THE 7 BLACK TENTACLES.

VOLUME 1.
'LET'S BEGIN, NOW'
MYSACE.COM/
7BLACKTENTACLES

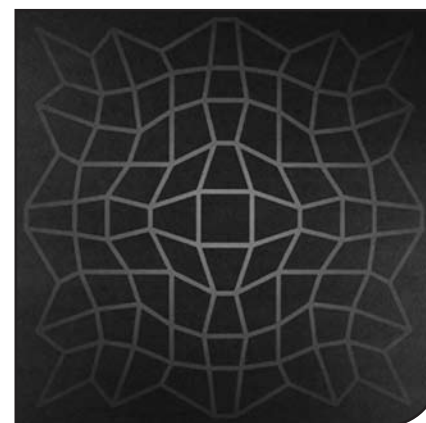
'LET'S BEGIN, NOW' IS THE DEBUT EP FROM SHEFFIELD'S OWN 7 BLACK TENTACLES, AN UNUSUAL COMBINATION OF MUSICIANS THAT INCLUDES A CELLIST, A SCRATCH DJ, AND AN MC, ON TOP OF THE BACKLINE OF DRUMS, BASS AND KEYBOARD. IT IS RECORDED IN THE SPIRIT OF EXPERIMENTATION, MAKING EACH TRACK SEPARATE AND DISTINCT FROM THE NEXT BUT TIED TOGETHER WITH INTERLUDES THAT NARRATE THE STORY OF THE 7 BLACK TENTACLES.

Opener 'Waves Crash Like Walls of Dogs' sounds like Rage with strings, a combination of hard rock and hip hop that has been the basis of the band since day one. MCing comes courtesy of Vexation, a talented rapper with some good lines like 'the fire inside us can't be matched by napalm.' 'Crossing the Sleeping City' is a climactic instrumental, hinged on some well-arranged cello and violin parts that carry it into post-rock territory.

'105mm (KA-CHUNK!)' is the EP's most intense offering, a track founded on tension and discord, a wall of sound interspersed with sampling and scratching. 'Cast Off' is a beautiful, tender ballad that wouldn't sound too out of place on a Cinematic Orchestra album and, despite being the least experimental track, is perhaps one of the best. The EP closes with three remixes by M.I. Loki, Kidkanevil and Rascalnikov, all of which add to the breadth and diversity of the EP as a whole.

'Let's Begin, Now' sees 7 Black Tentacles establish their own style without becoming samey or predictable, and whilst it doesn't always capture the intensity of their live performances, it is a decent indication of the ambitious scope of the project and the genre-melding that it has become known for. The legend continues...

SAM WALBY.



HARMONIC313.

DIRTBOX.
WARPRECORDS.COM

SERIOUS LOW END BUSINESS HEADS SHOULD BE ALL OVER THIS LATEST RELEASE FROM PRODUCER MARK PRITCHARD, THIS TIME UNDER THE GUISE OF HARMONIC 313. BASSLINES THAT WILL HAVE YOUR TROUSERS FLAPPING ON ANY DECENT SYSTEM LEAD THE WAY, BUT THERE IS NO HYPED UP REPETITIVE BREAKING OVER THE SAME DROP HERE - A CUSTOM THAT SEEMS TO HAVE PIGGYBACKED ITSELF OVER FROM THAT NOW-UNMENTIONABLE FORM OF DRUM 'N' BASS. PRITCHARD HAS INSTEAD CREATED AN EP FULL OF STRUCTURE, SUBTLETY AND MUSICALITY WHILE STILL BRINGING THE SERIOUS BASS WEIGHT WE HAVE ALL GROWN ACCUSTOMED TO.

Opening track 'Dirtbox' is a hard hitter, its rolling, grinding bass symphony kicking in almost immediately, a signpost and warning of what is to come. While 'Dirtbox' will almost certainly be defined by many as dubstep, tracks such as 'The Returners' and 'Arc Light' have echoes of hip hop and electronica layered into the mix, leaving Harmonic 313 closer to producers like label mate Flying Lotus than other purveyors of sub-bass frequencies. All the more intriguing we say, especially considering the full album follow up is due next month.

REG REGLER.



THE MISERABLE RICH.

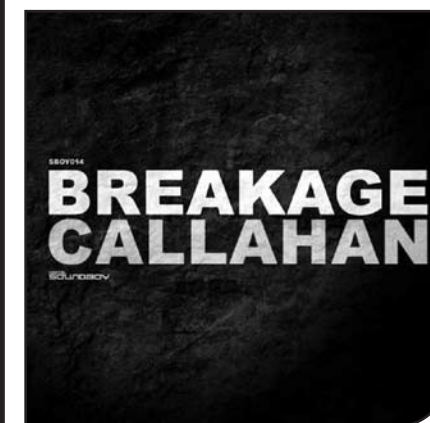
TWELVE WAYS TO COUNT.
HUMBLESOUL.NET

DESCRIBING THEMSELVES AS A MODERN CHAMBER QUINTET, THE MISERABLE RICH ARE AN OUTFIT FROM THE WILLKOMMEN COLLECTIVE, A COLLABORATIVE GROUP OF BANDS AND MUSICIANS BASED IN BRIGHTON. THE MAIN SONGWRITERS, JAMES DE MALPLAQUET AND WILL CALDERBANK, NAMED THE BAND AFTER THE AFFLUENT-YET-DESPONDENT GUESTS THEY ONCE PLAYED TO AT AN ARISTOCRATIC WEDDING IN ROME.

Twelve Ways To Count sounds refreshingly assured for such a new band. The string harmonies work well in the spacious arrangements, while the vocals add a hint of melancholy to the mix. The songs are, for the most part, interesting and very enjoyable, with catchy melody lines and lyrics that range from sombre and introspective 'Boat Song' and 'Early Mourning', to tongue-in cheek and almost frivolous 'Pisshead' and 'The Time That's Mine'. Their fusion of classical influences and pop/folk produces an exciting and invigorating sound.

Despite the one or two weaker tracks, this is an eminently listenable album that has spent a lot of time in my CD player. The Miserable Rich have put together a striking, endearing debut album that more than backs up their impressive live performances. Look out for live dates in Sheffield, Liverpool and Manchester, and a BBC 6 Music live session in early January.

PAUL RILEY.



BREAKAGE.

CALLAHAN/UNTITLED
DIGITALSOUNDBOY.COM

HITS FROM THE JUNGLE COME WITH THE RUMBLE AND THIS RELEASE FROM BREAKAGE IS NO EXCEPTION. SO GOOD IN FACT THAT DESPITE BEING RELEASED IN OCTOBER, WE COULDN'T LET IT GO WITHOUT MENTION.

Those fortunate enough to see the man himself in the Dark Crystal room at Detonate a few months back will have been as excited as this reviewer for Breakage's highly anticipated first dubstep release. Having previously hinted at more stripped down rhythms in his most recent 'Digital Soundboy' releases, it is a pleasure to hear Breakage delve into a slower tempo and allow the music some space to breathe.

Released on Shy FX's imprint, 'Callahan' is reminiscent of his earlier DnB release entitled 'Clarendon', and proves the point that less is often more. Using very few samples Breakage manages to create a cold killer with a moving low-end bassline and terrifyingly razor-sharp snare sounds.

The b-side, 'Untitled' combines serious bass weight with beautiful spacious soundscapes and masterful use of Nina Simone's sampled vocal talent. Sublime.

Watch out for his forthcoming track entitled 'Together' as featured on Skream's 'Watch the Ride Mix' and his recently released rework of DLX's 'Matter Of Fact'.

JACK HUDSON.

REVIEWS.

REVIEWS.



JOHN SMITH HAS SPENT THE LAST FEW YEARS EARNING HIMSELF A REPUTATION AS ONE OF THE COUNTRY'S FINEST ACOUSTIC PERFORMERS. BORN AND BRED IN RURAL DEVON BUT NOW A RESIDENT OF LIVERPOOL, JOHN HAS ACHIEVED MUCH FOR A MAN OF SO FEW YEARS. HAVING PLAYED WITH THE LIKES OF JOHN MARTYN, DAVEY GRAHAM AND TUNNG, IT'S SAFE TO SAY THAT HE IS ALREADY A MUCH-LOVED MAINSTAY ON THE FOLK CIRCUIT.

He released his debut album, [The Fox and the Monk] in 2006 to glittering critical acclaim and since then has released a live album, a collaboration with Cara Dillon and vinyl/download single called 'The Bird and The Worm'. His guitar technique is already highly developed and amazingly versatile, his voice a gravelly joy to behold, his demeanour self-deprecating and unassuming. He chatted to us about the concept of folk...

NT- What got you interested in folk and when did you first really apply yourself to playing folk guitar?

My Dad had me raised on Muddy Waters and Ry Cooder, but it was when I heard Nick Drake that it all fell in to place. So I locked myself away with a copy of Pink Moon and also a tape of Bert & John Renbourn in particular had a big impact.

NT- What does folk mean to you and what is its appeal?

I like the idea of a songwriting tradition that goes back such a long way. These songs slowly evolve with each generation and are pulled apart and re-formed. It's very exciting. In that sense, Nick Drake wasn't a folk singer - but then again, he was a folk singer, wasn't he? It's something that is hard to define. To most people 'folk' means people in jumpers singing funny little songs with acoustic guitars. This 'folk' word is very loose.

NT- How has your upbringing in Devon affected the way you've developed as a musician?

It forced me to move away. There was nothing going on in my little fishing town. I had been working as a baker all day and playing guitar all night. I was desperate to find somewhere with a music scene, so I moved to Liverpool. I do love the country though. Devon is a beautiful place.

NT- Your Myspace page calls you a 'totally independent artist'. How do you define 'totally independent' and what does it mean to you as an artist?

I put out my own records and finance my tours from the kitty. I suppose that's as far as it goes. I don't rely on anyone and there is no-one breathing down my neck at any point. I managed this by gigging every night for a few years and slowly building a reputation. If you are independent then you have to work very hard. Keep playing and don't worry when it gets harder - it definitely will.

NT- You've played with John Martyn, John Renbourn and Davey Graham. How have you got so well-known and well-respected on the circuit at such a young age?

The John Martyn tours were a nice break, a huge leg-up. If you gig solidly for a long time and start playing around the country, I suppose more and more people see you play. I've had good support from promoters and people like Eric Roche and John Renbourn encouraged me to crack on.

NT- What do you think about the rise in popularity of folk amongst young people in recent years? Are the majority of your audiences old folkies or young 'uns?

I get a good mix. On the current tour, pretty girls are showing up. Wherever the pretty girls go, so does everyone else. The folk revival is now more of a constant state. Loads of people love folk and it doesn't feel like it's going under.

NT- Your covers of 'Song to the Siren' and 'No One Knows' differ quite a lot from the originals. Was it a conscious decision to 'revamp' them?

Definitely. Straight covers are stupid, aren't they?

NT- Open tuning, standard tuning, lap-style, detuning strings mid-song - how has each area of your playing developed over time?

Quite slowly! I'm always trying to learn new ways to play, but to be honest I'm moving away from the flashy stuff now. Recently I've been learning how to use a plectrum.

NT- What are you working on at the minute? Can we expect a follow-up to the Fox and the Monk any time soon?

I've been driving around the States recording a new album. It will be out next year.

SAM WALBY.

JOHN SMITH.



LOVE YOUR HAIR.

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Rain or shine, good day or bad, your hair is always there and hopefully most of it is on top of your head. The question is: could it be doing more for you? The answer at Love Your Hair is a resounding 'yes' - if you want it to.

LYH has a dream team of experienced staff who know how to communicate, listen and observe individual styles. These skills, combined with the salon's independent ethos, mean that you get a great look that is all you, without the fear that you will look like an over-styled Barbie or Ken.

James Worrall, the creator of LYH, believes that hairdressing is a holistic experience and the salon is styled for relaxation, regeneration and great haircutting. There are no high brow attitudes or in-your-face trends - just good people, good laughs and some massive talent. With a young and vibrant staff, LYH has something to offer everyone, including some amazing well-being hair treats and scalp massages - perfect for a gift or self-indulgence.

As James says, "The customer defines us. We mirror their wants and needs, not our own."

Situated on London road, this salon aims to empower people to love their hair and feel confident and happy in day to day life. I have my hair done at LYH because I believe in the ethics of independent business, individual style and feeling good.

Love your hair...go on, do it - book now!

ANNA COLAO.



GASH.

FORUM SHOPS,
DEVONSHIRE ST.
0114 272 8826.

'Bag It Don't Bin It' is the brainchild of Sheffield entrepreneur Julia Gash. A St Martin's College graduate, Julia spent 20 years in the printing business where she created the provocatively named Gash lingerie store (not christened after lady bits, but actually her name). Now her 'I Love Sheffield' bags hang off the shoulder of any slave to fashion around our city.

"It's a fashion statement, but we're also solving the plastic bag problem." Julia explains. "We're producing a bag which folds into a pocket easily, comes from sustainable crops, is ecologically printed and 100% good for the environment and fairly traded."

"More than that, we've come up with a really cool design concept which people want to use. These things start as a fashion statement then become part of culture, like The Body Shop."

Since moving to her Burngreave factory in June, Julia has spread the 'I Love' message to Manchester, Leeds, Liverpool, even Dronfield. "I'm the sort of person that needs to get motivated by something with a mission."

And Julia definitely has bags of drive. She organised an eco-summit last year encouraging businesses to be eco-friendly, mentors new businesses, is trying to get a contract with the Olympics to make all kit bags, and wants to begin enterprise projects in schools teaching children business skills.

Her 'Bag it Don't Bin' it and 'I Love' bags can be found in nine Sheffield shops, including The Designer Studio which has an 'I Love Eccy Road' version.

HELEN BARNETT.

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CHE : PART ONE.

SHOWROOM.
FROM 1ST JANUARY.
BOX OFFICE 0114 2757727
SHOWROOM.ORG.UK



FILM PREVIEW BY LOUISE WILLIAMS,
SHOWROOM CINEMA.

Taking on the political history and myth of Ernesto 'Che' Guevara, especially on the 50th anniversary of the Cuban Revolution, is a seemingly impossible task. Luckily, the experienced hand of Steven Soderbergh tackles the story of the legendary revolutionary from left wing meetings in Mexico City to victory on the streets of Santa Clara with sensitivity, empathy and skill.

An initially unlikely guerrilla hero, an Argentine asthmatic medical doctor, Guevara proved his leadership skills in Castro's forest strongholds, uniting and arming brigades of peasant fighters to chip away at the stranglehold of the military Batista regime. Soderbergh tells the story of the revolutionaries up until the point when victory is certain, the regime must fall, and government in Havana beckons.

Benicio del Toro is a binding force as Che – not falling prey to the cliché or romanticism that has placed images of the revolutionary on so many student T-shirts and bedroom walls. The story that he re-enacts is a vivid, exhilarating one, interspersed with monochrome flash forwards to a visit to the United States in 1964. It is all the more compelling for not seeing the revolutionary government in action – Soderbergh intimates that for Guevara it was the journey that defined the man. And it is the final part of this journey that Soderbergh portrays in the second part of his biography, out in mid-February – one that has an equally well-known but tragic conclusion.

Che: Part One is showing as part of a month long celebration of all things Cuban at the Showroom in January, featuring classic documentaries, rarely-seen modern Cuban cinema, and a whole day dedicated to the anniversary of the Revolution.

ETHIOCUBANA.

15-23 ARUNDEL GATE.
0114 275 1120.

Nestled between the old Roxy disco and Castle Market, Ethio Cubano is (as the name suggests) an Ethiopian-Cuban restaurant bar, a strange combination that happens to work quite well. Famed for its cheap and generously portioned buffet menu, the downstairs area has a homely feel that makes you feel like you're sitting in someone's living room.

The venue has also played host to a few nights in its time, including Fatmoon, Tinnitus and, more recently, Bad Taste, as well as salsa lessons on the first Wednesday of the month.

Get some culture inside you.

BEANIES.

205-207 CROOKES VALLEY ROAD
0114 268 1662
BEANIESWHOLEFOODS.CO.UK

Where to start with the veggie haven that is Beanies? Supplying the locale of Crookes with fresh fruit and veg since the dawn of time (well, 1986), Beanies is the best place to stock up on all things green. With a vast array of organic and non-organic veg, exotic fruit, strange herbs and spices, various nut/seed combos and innumerable fair-trade sundries, this is the place for any self-respecting veggie or vegan shopper.

For the ultra-keen, Beanies also offer an organic box scheme, a mix of the highest quality veg delivered straight to your door on a weekly basis.

Not for dedicated meat eaters!

THE FOUNDRY.

45 MOWBRAY STREET.
0114 279 6331.
FOUNDRYCLIMBING.COM

As one of Sheffield's prime community hubs, The Foundry has been a haunt for every level of climber since its opening in 1991.

Take your pick from any of the 100 top rope routes on the Vertical, Slabs and Livingstone walls and try your hand at some of the bouldering problems offered on the Wave Wall or Bleaustone Wave Extension. Or simply grab a cuppa and flapjack at the café and sit by the bay-like windows looking out over dozens of rosy-cheeked climbers tackling various routes.

With its first rate climbing shop (Crag X) and at £6.80 per session (£4.50 for students), you can't beat it for some healthy, wholesome activity.

Open every day from 10am to late.

TASTE CAFE.

655 ECCLESALL ROAD.
0114 268 7356.
ZERBONITASTE.CO.UK

With bar stool seats overlooking Hunters Bar roundabout and the owners shouting playful banter back and forth in Italian, Taste Café has joined the other independent businesses in the area to become a staple of the 'Sheffield Greenwich Village'.

Knowing you can walk in and custom order anything on the mostly-Italian menu without being bombarded with prams of screaming children, offensive holiday music or robotic bar staff trying to sell me another biscotti makes frequenting Taste a breath of fresh air. Sink your teeth into one of their famous roast pork sandwiches or take your pick from the array of moist homemade cakes, truffles and coconut macaroons.

Leccarsi i baffi!

THE LANTERN THEATRE.

18 KENWOOD PARK ROAD.
0114 236 2608.
LANTERNTHEATRE.ORG.UK

The Lantern is an old Victorian mini-theatre in Nether Edge, originally built at the turn of the century by a rich steel manufacturer for his own entertainment.

After falling into disrepair, it was renovated in 1957 by the Dilys Guite Players, an amateur drama group who still perform there. Today it is less about private entertainment and more about intimate gigs and drama performances alike, with a (tiny) licensed bar and cafe to cater for it's 83 person capacity and a strange, cosy atmosphere.

A Nether Edge oddity that has earned itself a Grade II listing through its sheer weirdness.

TOAST.

THE FORUM SHOPS.
DEVONSHIRE STREET.
COOKEDBREAD.COM

A much-loved independent retailer stocking custom and vintage clothes by local designers and artists located in the Forum. With a vast array of original designs and unique ideas, Toast's mission statement describes its stock as 'forward thinking'.

From custom t-shirts to weird and wonderful accessories, the shop's foundations lie in giving local creative talent a platform on which to express themselves. It also hosts art exhibitions and sponsors gigs around the city.

As if that wasn't enough, Toast also stocks back copies of every issue of this very magazine. So get yourself down there and see how busy we've been since April...

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